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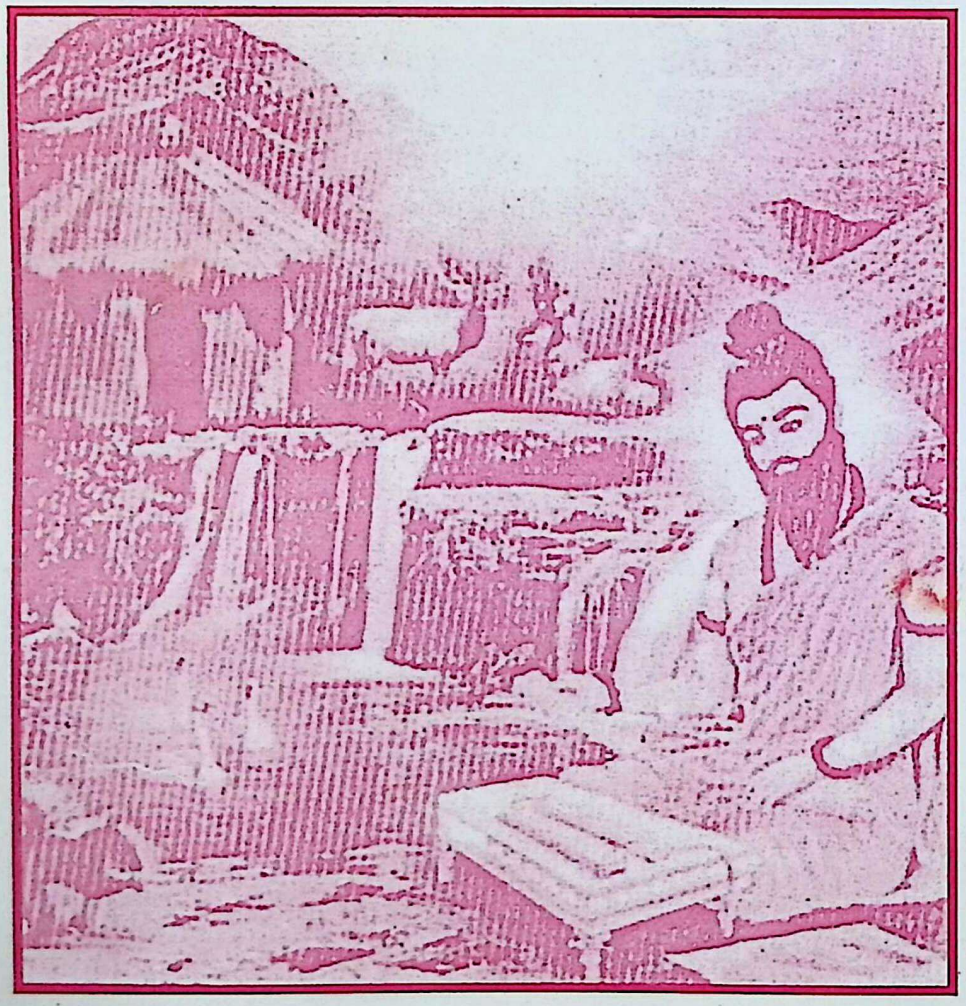
M.A. [PREVIOUS] SANSKRIT

- ENGLISH MEDIUM -

गद्यभागः

कादम्बरी - १



COURSE - I **BLOCK - 4**

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ಉನ್ನತ ಶಿಕ್ಷಣಕ್ಕಾಗಿ ಇರುವ ಅವಕಾಶಗಳನ್ನು ಹೆಚ್ಚಿಸುವುದಕ್ಕೆ ಮತ್ತು ಶಿಕ್ಷಣವನ್ನು ಪ್ರಜಾತಂತ್ರೀಕರಿಸುವುದಕ್ಕೆ ಮುಕ್ತ ವಿಶ್ವವಿದ್ಯಾನಿಲಯ ವ್ಯವಸ್ಥೆಯನ್ನು ಆರಂಭಿಸಲಾಗಿದೆ.

ರಾಷ್ಟ್ರೀಯ ಶಿಕ್ಷಣ ನೀತಿ 1986

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ಮುಕ್ತ ವಿಶ್ವವಿದ್ಯಾನಿಲಯವು ದೂರಶಿಕ್ಷಣ ಪದ್ಧತಿಯಲ್ಲಿ ಬಹುಮಾಧ್ಯಮಗಳನ್ನು ಉಪಯೋಗಿಸುತ್ತದೆ.
.....ವಿದ್ಯಾಕಾಂಕ್ಷಿಗಳನ್ನು ಜ್ಞಾನ ಸಂಪಾದನೆಗಾಗಿ ಕಲಿಕಾ ಕೇಂದ್ರಕ್ಕೆ ಕೊಂಡೊಯ್ಯುವ ಬದಲು, ಜ್ಞಾನ ಸಂಪತ್ತನ್ನು ವಿದ್ಯೆ ಕಲಿಯುವವರ ಬಳಿ ಕೊಂಡೊಯ್ಯುವ ವಾಹಕವಾಗಿದೆ.

ಡಾ. ಕುಳಂದೈಸ್ವಾಮಿ

"The Open University system makes use of Multimedia in distance education system.
..... it is vehicle which transports knowledge to the place of learners rather than transport to the place of learning.

Dr. Kulandai Swamy

ಜ್ಞಾನಪೀಠ ಪ್ರಶಸ್ತಿ ಪುರಸ್ಕೃತ
ರಾಷ್ಟ್ರಕವಿ ಕುವೆಂಪು ಜನ್ಮ ಶತಮಾನೋತ್ಸವ ವರ್ಷ ೨೦೦೪
ವಿಶ್ವಮಾನವ ಸಂದೇಶ

ಪ್ರತಿಯೊಂದು ಮಗುವು ಹುಟ್ಟುತ್ತಲೇ - ವಿಶ್ವಮಾನವ. ಬೆಳೆಯುತ್ತಾ ನಾವು ಅದನ್ನು 'ಅಲ್ಪ ಮಾನವ'ನನ್ನಾಗಿ ಮಾಡುತ್ತೇವೆ. ಮತ್ತೆ ಅದನ್ನು 'ವಿಶ್ವಮಾನವ'ನನ್ನಾಗಿ ಮಾಡುವುದೇ ವಿದ್ಯೆಯ ಕರ್ತವ್ಯವಾಗಬೇಕು.

ಮನುಜ ಮತ, ವಿಶ್ವ ಪಥ, ಸರ್ವೋದಯ, ಸಮನ್ವಯ, ಪೂರ್ಣದೃಷ್ಟಿ ಈ ಪಂಚಮಂತ್ರ ಇನ್ನು ಮುಂದಿನ ದೃಷ್ಟಿಯಾಗಬೇಕಾಗಿದೆ. ಅಂದರೆ, ನಮಗೆ ಇನ್ನು ಬೇಕಾದುದು ಆ ಮತ ಈ ಮತ ಅಲ್ಲ; ಮನುಜ ಮತ. ಆ ಪಥ ಈ ಪಥ ಅಲ್ಲ; ವಿಶ್ವ ಪಥ. ಆ ಒಬ್ಬರ ಉದಯ ಮಾತ್ರವಲ್ಲ; ಸರ್ವರ ಸರ್ವಸ್ತರದ ಉದಯ. ಪರಸ್ಪರ ವಿಮುಖವಾಗಿ ಸಿಡಿದು ಹೋಗುವುದಲ್ಲ; ಸಮನ್ವಯಗೊಳ್ಳುವುದು. ಸಂಕುಚಿತ ಮತದ ಆಂಶಿಕ ದೃಷ್ಟಿ ಅಲ್ಲ; ಭೌತಿಕ ಪಾರಮಾರ್ಥಿಕ ಎಂಬ ಭಿನ್ನದೃಷ್ಟಿ ಅಲ್ಲ; ಎಲ್ಲವನ್ನು ಭಗವದ್ ದೃಷ್ಟಿಯಿಂದ ಕಾಣುವ ಪೂರ್ಣದೃಷ್ಟಿ.

ಕುವೆಂಪು

Gnanapeeta Awardee
Kuvempu's Birth Centenary Year - 2004
Gospel of Universal Man

Every Child, at birth, is the universal man. But, as it grows, we turn it into "a petty man". It should be the function of education to turn it again into the enlightened "universal man".

The Religion of Humanity, the Universal Path, the Welfare of All, Reconciliation, the Integral Vision- these *five mantras* should become View of the Future. In other words, what we want henceforth is not this religion or that religion, but the Religion of Humanity ; not this path or that path, but the Universal Path ; not the well-being of this individual or that individual, but the Welfare of All ; not turning away and breaking off from one another, but reconciling and uniting in concord and harmony ; and, above all, not the partial view of a narrow creed, not the dual outlook of the material and the spiritual, but the Integral Vision of seeing all things with the eye of the Divine.

Kuvempu

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ಮಾನಸಗಂಗೋತ್ರಿ, ಮೈಸೂರು-೫೭೦ ೦೦೬

कादम्बरी-१

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प्रस्तावना

प्रिय विद्यार्थिनः

अस्माकं कर्णाटक-राज्य-मुक्तविश्वविद्यानिलये स्नातकोत्तरशिक्षणकक्षां प्रवेष्टृभ्यः भवद्भ्यः हार्दं स्वागतम्।

विश्वस्य प्राचीनभाषासु संस्कृतभाषा प्रमुखतमा। वेदेषु दृश्यमाना इयं भाषा क्रि.पू. पञ्चमशतके काव्यस्य रूपं प्रापदिति वदन्ति। गच्छता कालेन संस्कृतभाषा उच्छशिक्षण-शासन-लेखन-काव्यादिषु अव्याहता समुपयुक्तम्। प्रायो लोके 2500 वर्षाधिकम् इतिहासं प्राप्तवती अन्या भाषा नास्ति।

वेदाः, शास्त्राणि, इतिहासाः, पुराणानि, काव्यानि, दर्शनानि, व्याख्यानानि, प्रशस्तयः, शासनानि, चाटुपद्यानि, सुभाषितानि इत्येवं नानाप्रकारेषु निबद्धाः कृतयः संस्कृतवाङ्मये विलसन्ति। अस्य परिचयः पाठ्यक्रमानुसारेण कारयिष्यते। विशेषाध्ययनाय गहन-शोधनाय च युष्माकं सिद्धतायाः सम्पादनमेव स्नातकोत्तरशिक्षणस्य मुख्यः उद्देशः।

भवतां स्वाध्यायसुलभाय स्वयंबोधन पद्धत्या (SIM) एते पाठाः विशिष्टरूपेण आरचिताः। बहवः विद्वांसः एतान् पाठान् सज्जीकर्तुं कृतभूरिपरिश्रमाः सन्ति। तेषां साहाय्यं सकार्तज्ञं स्मरामि।

भवन्तः सर्वे सम्यगधीत्य अस्यां भाषायां साहित्ये च विशेषज्ञानं सम्पादयन्तु इति आशासे। 'श्रद्धावान् लभते ज्ञानम्' इति भगवद्गीतोक्तरीत्या भवता श्रद्धायुक्ताध्ययनं फलप्रदं यशप्रदं च भूयादिति ममाशयः। शुभं भूयात्।

जीयात् गीर्वाणभारती।

डा. एन्. राधाकृष्ण भट्
संस्कृतविभागाध्यक्षः
कर्णाटकराज्य-मुक्तविश्वविद्यानिलयः
मानसगङ्गोत्री, मैसूरु।

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1.0 Block Objectives

In this block you will be able to know about prose romances in Sanskrit literature, its varieties, etc. You will know about the great prose writer in Sanskrit Literature Bāna, his life date and works. You will understand the story of Kadambari.

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UNIT 1

ORIGIN AND DEVELOPMENT OF PROSE

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UNIT 1
ORIGIN AND DEVELOPMENT OF PROSE

1.1 INTRODUCTION

Any literary composition goes by the name kāvya in Sanskrit. literature and this term refers to prose, poetry, campin and dramas also. Ālaṅkarikas have classified Kāvya into hearable (श्रव्य) and seeable (दृश्य) and under the first category they bring गद्यं, पद्यं and चम्पूः. Rajasekhara in his kāvyā mīmāmsā says 'पूर्वे हि विद्वासः गद्यं ददृशुर्न पद्यम्'. Despite this one finds rareity in prose compositions when compared to pure poetry which is abundant, as some scholars have opined. But on that score one cannot feel that there was no prose compositions by name and some of the authors also find these names mentioned. The difficulty is that while names of works are found, their authors are not known and when authors are mentioned, their works are not available.

Several scholars attribute the Reason of writing system not being prevalent in the past for variety of prose compositions. It must be remembered that all institutions and learning used to be carried on through oral transmission and all śāstras, Vedas along with Vedangas, were preserved in tact and how to feel that the ancients felt verses were more easy for retention in mind and not prose. The opinion of a western scholar, "Nothing, is more worthy in sanskrit literature than the determination to turn everything law, Astronomy, Architecture, Rhetoric, even philosophy into metrical form (A. B. Keith : Drama in sanskrit literature), seems to have been endorsed by our scholars also. Further the feeling, 'गद्यं कवीनां निकषं वदन्ति'

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has come down in literary tradition and Bāṇa also must have contributed to this end by making his composition full of compounds rolling and epithets heaped unepithets. It became a practice also to compare any prose composition with that of Bāṇa and brand The latter insipid.

The word गद्य is derived as 'गद्व्यक्तायां वाचि' and Visvanatha in his sāhityadarpaṇa defines prose as ' वृत्तगन्धोज्झितं काव्यं गद्यम् '. One does not come across gaṇa. yati, pāda in prose kāvyas.

1.2 PROSE IN VEDIC LITERATURE

While tracing the history of literacy tradition it is the usual practice to go trace it from the period of the Rgveda. The term ऋक् indicates verse and there should be no divided opinion in this regard. But still a western scholar, Oldenberg seems to have felt that some of the hymns like sam-vāda do require a preamble and that this must have been in prose which must have become obsolete. This observation has been endorsed by Prof. C. R. Deshpande who in his doctoral thesis studies in sanskrit campi kavyas has used this observation to rebute the argument of R. S. Mugali who contended in his book Heritage of Karnataka. that the campi form is a gift of kannada to sanskrit. There is no substance in both the views regarding campūs. This has been amply proved in the present write is thesis. How to imagine even that our ancients who kept vedic literature as a whole including Brāhmaṇas. Āraṇyakas and upaniṣads intact were not able to relain prose passages in Rgveda.

We can identify two patterns in the development of prose in our land. One is the Prevalence short passages addressed to the various articles used in the rituals as

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found in the krisnayajurveda. These must have given rise to sūtra literature later on. But quite strongly this pattern of literature disappeared. There is another pattern in the yajurveda again and in some portions of the Artharvaveda used for explanations, discussions and narations. It is this prose that developed in the language. Nirukta, Māhābhāṣya of patanjali preserved this prose. In yajurveda samhitās the portion of mantras is in verse but the explanations are prose. In sukla yajurveda the Arthavadas are in prose and they resemble Brāhmaṇas. Even so in fifteenth and sixteenth kandas of Atharvaveda, discussions and explanations are in prose sentences. In the second pattern also two kinds of prose sentences one comes across. One set adopted the age old style and another kind had the glimpses of later prose kāvyas, having artificiality and words having double enterdres and long compounds. Since there were no metre, long compounds could be well formed. Since prose passages replete with figures of speech and endowed with sentiments became the fashion the oldage 'गद्यं कवीनां निकषं वदन्ति' became prominent in the literary circle.

Brahmanas considered to be lītūrgical explanatīons are insipid according to some and some others feel that they have pleasant and elegant style of prose. One thing is certain. We do not come across long and be laboured compounds. We come across here straight and simple prose. Short sentences[1] that could be placed between Panini's sanskrit and sanskrit of the samhitas provide relief to the

---

1. सत्यं वै चक्षुः। सत्यं हि वै चक्षुः। तस्मात् यदिदानीं द्वौविवदमानावेयाताम्। अहमदर्शम्। अहमश्रौणम्। शतपथब्राह्मण -1-3-2-27

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readers. The Ākhyanas[2] that figure in the Brahmanas are enchanting. Such prose sentences we come across in the Mahabharata and the early purana namely Viṣṇupurana.

Sūtrā literature forms one of the wonders in the literary tradition. Bādarāyaṇa's Brahmasutra, panini's Aṣṭadhyayi sutras, Jaimini's Pūrva mimāmsā sūtras are the examples, The Sutra form of lifuatue We find herein the skilful formation of the sutras to give rich meaning in minimum possible words :

अल्पाक्षरमसन्दिग्धं सारवद्विश्वतोमुखम्। अस्तोभमनवद्यं च सूत्रं सूत्रविदो विदुः।।

There is one popular statement in Vyākaraṇasāstra :

" एकाक्षरलाघवेन पुत्रोत्सवं मन्यन्ते वैयाकरणाः "

When sūtras became formulated, in order to give clarity and also remove some difficulties in their comprehension, there came in Vrttis and for explaining Vrttis came the commentaries. All these are in prose. But there is no such poetic talent in the such prose lines. But still 'Sankara's' commentary on prasthanatrayas, Sribhāṣya of Rāmānuja and Madhvācārya's commentary do have enlivening prose passages. The prose passages found in the Ākhyanas of the Mahābhārata may be considered to be most ancient ones in secular literature.

---

2. हरिश्चन्द्रो ह वैधस ऐश्वाको राजाऽपुत्र आस। तस्य ह शतं जाया बभूवः। तासु पुत्रं न लेभे। तस्य ह पर्वतनारदौ गृह ऊषतुः। सह नारदं पप्रच्छ इति।

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1.3 INSCRIPTIONAL PROSE

Rudrādaman's Girnār instipation dated 150 AD has prose passage very much resembling the style of later kāvyas :

कनकरजतवज्रवैडूर्य रत्नोपचयविष्यन्दमानकोशेन स्फुटलघुमधुरचित्र कांत शब्दसमयोदागलंकृता गद्यपद्ये (काव्य विधन प्रवीणे) न प्रमाणमानोन्मान स्वरगतिवर्णसारसत्वादिभिः परमलक्षणव्यञ्जनैरुपेतकांतमूर्तिना स्वयमधिगतमहाक्षत्रपनाम्ना ..... इत्यादि।।

One does not fail to notice long compounds and the use of figures of speech like upama etc. The rock inscription of Siri Puli may dated 3rd century has prose passage resembling the one found in prakrit prose kāvyas. Harisena's samudragupta praśasti presents the death of Candragupta I in eight verses and then describes the consecration of Samudragupta in a long prose sentence.

तरय विविधसमरशतावतरणदक्षस्य स्वभुजबलपराक्रमैकबन्धोः पराक्रमाँकस्य परशुशरशङ्कुशक्तिप्रासासितोमरभिन्दिपालनाराच वैतरिकाद्यनेक प्रहरणविरुढाकुलव्रणशताँशोभासमुदयोचितकान्ततर.....
महाराज्ञाधिराजश्रीसमुद्रगुप्तस्य ..... इत्यादि

1.4 NAMES OF ANCIENT PROSE AND POETS NAMES

Even then, many prose works have remained only in name. Kātyāyana has used the word अख्यायिका in plural number and hence there must have been several Ākhyāyikas during his time. Patañjati in his Mahābhāṣya records, 'अथिकृत्य कृते ग्रन्थे लुबाख्यायिकाभ्यो बहुलम्। अधिकृत्यकृत्तेग्रन्थे इत्यत्र लुबायिकाभ्यो। लबु वक्तव्यः। and names the prose kavyas as वासवदत्ता, सुमनोत्तरा and भैमरथी. This gives us a clue that as early as B.C. 150 there were both varieties of prose namely कथा and Ākhyāyikā. But their

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authorship is not known. Band has eulogised one prose composition Vasavadatta. Haradatta in his work kāśikā has mentioned Urvasi as a prose kavya. Vararuci is said to have written Cārumati and Sripālita who lived in Hāla's court is referred to as the author of Tarangavati as has been recorded in Tilakamañjarī and Srīngāraprakāśa respectively. Ramila and Somila are said to have completed Śūdrakakatha as has been stated in the Śringāraprakasa. Dandin has praised one prose kāvya Manovati Bhoja has praised Manovati and Sātakarnī along with Carumati. Bana writes about Battara Haricandra in his prose kāvya.

पदबन्धोज्ज्वलो हारी कृतवर्णक्रमस्थितिः ।
भट्टारहरिचन्द्रस्य गद्यबन्धो विभाव्यते ॥

Jalhana praises Silābhattarika in his Śūktimuktavāli and equater her with Bana. But we do not know the name of her work at all. It is believed that Bhoja was the author of Sringaramanjari and that Kulaskhara was the author of Ascaryamañjari Jayaratha has drawn prose lines from one prose Kavya Anangalektha but we do not know who the author was.

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NOTES :

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UNIT 2
ĀKHYĀYIKĀ AND KATHĀ

CONTENTS

2.1 DIVISIONS OF PROSE LITERATURE
2.2 EXERCISES

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UNIT 2
ĀKHYĀYIKĀ AND KATHĀ

2.1 DIVISIONS OF PROSE LITERATURE

Works in prose are generally called in English as Romances. Of such works are two classes Katha and Akhyayika. Early Ālaṅkārika Bhāmaha brought out distinction between these two classes. He has stated them as follows :

प्रकृतानाकुलश्रव्यशब्दार्थपदवृत्तिना ।
गद्येन युक्तोदात्तार्था सोच्छ्वासाख्यायिका मता ।।
वृत्तमाख्यायते तस्यां नायकेन स्वचेष्टितम् ।
वक्त्रंचापरवक्त्रं च काले भाव्यर्थशंसिच ।।
कवेरभिप्रायकृतैः कथनैः कैश्चिदङ्किता ।
कन्याहरणसङ्ग्राम विप्रलम्भोदयान्विता ।।
न वक्त्रापरवक्त्राभ्यां युक्ता नोच्छ्वासवत्यपि ।
संस्कृतेऽसंस्कृते चेष्टा कथापभ्रंशभाक् तथा ।।
अन्यैस्स्वचरितं तस्यां नायकेन तु नोच्यते ।
स्वगुणाविष्कृतिं कुर्यादभिजातः कथं जनः ।।

Kāvyālankara I-25-29

Ākhyāyikā is that literary composition in which one comes across prose having pleasing words which go well with the matter to be conveyed as intended by the poet (प्रकृतानाकुलश्रव्य). It may contain metrical verses set to vaktra and Aparavaktra metres, which present a timely indication of what would happen later in the narrative. It should have an exalted substance with some features amplified by the poet's imagination as a distinctive mark. It should have for the theme, abduction of a girl, a fight, a separation and victory of the hero. The narration is done by the hero

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himself. The story is divided into several chapters called ucchvasas. In the Kathā, there are no Vaktra or Aparavaktra stanzas. There is no division of the story into chapters but it would be a continuous narration narrated by some person other than the hero. It may be written either in Sanskrit or in Apabhramisa.

Daṇḍin who came later than Bhāmaka, does not recognise such distinctions made by Bhāmaha. He brings out his views as follows :

अपादः पदसन्तानो गद्यमाख्यायिका कथा ।
इति तस्य प्रभेदौ द्वौ तयोराख्यायिका किल ।।
नायकेनैव वाच्याऽन्या नायकेनेतरेण वा ।
स्वगुणाविष्क्रिया दोषो नात्रभूतार्थशंसिनः ।।
अपि त्वनियमो दृष्टस्तत्राप्यन्यैरुदीरणात् ।
अन्यो वक्ता स्वयं वेति कीदृग्वा भेदलक्षणम् ।।
वक्त्रंचापरवक्त्रं च सोच्छ्वासत्वंच भेदकम् ।
चिह्नमाख्यायिकाश्चेत् प्रसङ्गेन कथास्वपि ।।
आयीदिवत्प्रवेशः किं न वक्त्रापरवक्त्रयोः ।
भेदश्च दृष्टो लम्भादिरुच्छ्वासो वास्तु किं ततः ।।
तत्कथाख्यायिकेत्येका जातिः संज्ञा द्वयाङ्किता ।
अत्रैवान्तर्भविष्यन्ति शेषाश्चाख्यानजातयः।
कन्याहरण संग्राम विप्रलम्भोदयादयः।
सर्गबन्धसमा एव न ते वैशेषिका गुणाः।।

Dandiri : Kavyadarsa : 23 - 29

A succession of words not amenable into metrical feet is prose. Chronicle (आख्यायिका) and Tales (कथा) are its two classes. It is held that in chronicles the hero himself is a narrator and in tales it may be told by the hero as well as by anty other person. The display of ones own virtues is not here, inview of his being a mere recorder of events that have in reality occured, is considered a flaw. This

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regulation, however, need not be observed since in Ākhyāyikā also other persons can afford to narrate. Whether any other person or himself narrates it matters very little. Ths stanzas in Vaktra and Aparavaktra metres and the division having the name ucchvāsas need not be distinguishing marks of an Ākhyāyikā. Even Kathā could have similar features instead of Ārya verse, the verse may be in Vaktra and Aparavaktra metres. When however Lambhas and other names are provided to divisions in Kathā and ucchvāsa also could be one of their names for divisions. Hence Kathā and Ākhyāyikā are nothing but two names of the same species of narration. The abduction of maiden, battle, deception, rise and fall of kings etc are all common even to poetry having sarga divisions. As a matter of fact, any special feature that the poet effects in regard to one may be well used even for the other kind. For a person who is gifted no restriction need be placed chaining his hands.

2.2 EXERCISES

1. Write an essay on divisions of prose romances in Sanskrit.

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UNIT 3

BANA'S LIFE, DATE AND WORKS

CONTENTS

3.1 INTRODUCTION
3.2 BANA'S LIFE
3.3 DATE
3.4 WORKS
3.5 EXERCISES

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UNIT 3
BANA'S LIFE, DATE AND WORKS

3.1 INTRODUCTION

Very meagre is our knowledge regarding the personal account of our great Sanskrit poets excepting their name. Even with regard to their names, reality is enshrouded in mystery so as not to know whether it could be their real name or pen name. Further, tradition leaps on their name some fanciful anecdotes that it is well - nigh impossible to differentiate between the real and fanciful one. Many a time we have to cull out information about our own poets from contemporary evidences or later records available in the works of later poets acknowledging the greatness of earlier poets. Bana as a poet strikes a different note regarding this and thus stands foremost among the poets who have offered their personal history. He has furnished abundant details about himself and the family he hailed from, in the first two chapters and in major portion of the third chapter, In Kādambarī too, introductory verses give us an account in support of what he has told in the Harsacarita.

3.2 BANA'S LIFE

There was a Brāhman Kubera by name in the illustrious Vātsyāyana gotra. He with his great many virtues and profound scholarship in vedic lores or was considered the very incarnation of Brahmā. It is further stated that the goddess of learning, the spouse of Brahma had taken her abode on his tongue. Further it is recounted

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that the domestic parrots in his house used to correct the mistakes of the students during the latters' recitation. He had four sons Acyuta, Iśāna, Hara, Pāsupata, who had inherited their father's scholarship. Pasupata's son was Arthapati who had eleven sons namely Bhṛgu, Hamsa, Suci, Kavi, Maīidatha, Dharma, Jātavedas, Citrābhanu Trykṣa, Ahidatta and Visvarupa. Citrābhanu the eighth of eleven sons, was the father of Bāṇa. It is recorded that sarasvati herself used to wipe out the drops of sweat settled on his face while involved isn the performance of vedic rites. He used to consider, it appears that teaching immediately after the performance of Ritualś used to be a relaxation to him. Bāṇa giving all these details refers to his forefathers with great adoration.

The family lived in a place called Prītikūta located on the bank of the river śona. The place was also called Brahmaṇādhivāsa, which was very near Srīkantha region under the rule of Śriharṣa. Bāna, it appears, lost his mother even when he was child. His father Citrabhanu in his pre - occupation with the performance of vedic rites and imparting of education to his students, he was to take up the responsibility of bringing up the child Bāṇa. Citrabhānu also passed away quite prematurely, When Bāṇa was only fourteen years old. The reflection of Vaiśampāyana parrot in the Kādambarī over the way in which his father passed away may be said to be Bāṇa's own over his father's death. Bāṇa thereafter led a wonderous life in the company of persons endowed with talents and also youths of dubious nature. The names of his associates in the term are too many to find enumeration here. Anyway the tour that he undertook was very useful to him for it endowed him with the under of human nature, which is amply shown in his prose works, providing

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Kalaeidoscopic account of human life. Abundant wisdom; keenness of observation and sense of discernment which are seen is his Kādambarī are all due to his tour. He returned to his place at the compelling call of his place prītikūta.

One day when he was reposing himself after taking his food, there came a call from Kṛsna to meet the Emperor Śrī Harṣa immediately. Bāna went the very next day to meet Śrī Harṣa. Śrī Harṣa accorded to him a very cold welcome by way of engaging himself in conversation with a prince of another country. It is said that Harṣa passed a very unpalatable remark 'महानयं भुजङ्गः' - 'He is a great libertine'. Bāṇa gave him a spirited reply saying that he was born in a renown family which performed vedic sacrifices, that he was a Brahmin, a married man and that there could be no reason for calling him a libertine. Harsa was greatly pleased with his reply and encouraged him according to him the royal patronage. There are some who contend basing their view on a line that occurs in the Kāvyaprakāsa of mammata 'श्रीहषदिः बाणादीनामिव धनं' - that Bāna was the author of Rātnavalī and he transformed the authorship of the drama to Śrī Harṣa in return to profuse money he got from him. It must be known that Bāṇa had inherited rich property from the ancestors and that there was no need to stretch his hand before the emperor crediting the authorship of a drama to him.

There are certain anecdotes concerning Bāṇa. Of them one refers to Mayūra, who is said to have become relieved himself of leprosy by writing Sūryaśataka in praise of sun - god. Bāṇa, it appears, in competition, got himself numbled of his limbs and then got them restored by writing caṇḍisataka in praise of Candi or Durgā.

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3.3 DATE

There is no doubt about the date of Bana and it is fixed as the seventh century AD. It is quite certain that he lived at the court of Sri Harsa who ruled during 606 to 647 AD. Hiuen Tsang one of the Chinese pilgrims authenticated the period. Itsing another Chinese pilgrim in his records states that Śiladityā i.e., Harṣavardhana versified the story of Bodhisattva Jīmūtavahana and the Chinese pilgrim is said to have been a student in the university of Nalanda for ten years during the period.

3.4 WORKS

As many as five works have come from the pen of Bāna and these have been available. Two more works namely sarvacarita and Kādambari in verse have been ascribed to him. But these two are not available.

Five works are (i) Caṇḍīśataka, Pārvatīpariṇaya, Mukuṭatāḍitakā, Harṣacarita and Kādambari.

(i) Candiśataka as per the anecdote was written by Bāṇa in competition with Mayūra the author of Sūryaśataka; by writing which, he was cured of leprosy. The work contains one hundred and two ślokas in praise of Candikā, i.e., pārvati or Durgā, who killed the demon Mahiṣasura who had assumed the form of a buffalo. Candikā is alluded to as Śivā, Durgā, Ambikā, Pārvatī, Umā, Kali, Haimavati, Bhadrakāli, Kātyāyanī, Gauri, Bhāvanī, Rudri, Śailaputrī, Sarvānī and connoting the exploits of pārvatī some times and some other names given to her due to her birth. The verses are all written in the Sardula vikrīdita metre.

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These satakas are laudatory and each stanza may be considered independent. The work is a much laboured composition and there is no poetic flash. This must have been the work written when Bāṇa had not yet become matured in composing verses. When compared to his prose works. his poetry pales into insignificance.

(ii) Pārvatīpariṇaya - is a drama in five acts. It has a same theme as that of Kumārasambhava. Apart from its being close emulation of Kalidasa's Kumarasambhava, Bāṇa has introduced certain novel features to fit in the dramatic presentation. The descritption of bridal dress and the marriage rites form the important innovative features. Perhaps Bana referring to himself as Kavisārvabhauma in the first act indicates that the work must have been written when he had earned the fame as poet.

(iii) Mukuṭatāditaka : This is referred to by a commentator on the Nalacampī written by Trivikramabhaṭṭā. This has not yet found the light of the day this has the theme of Bhima's kicking the crown of Duryodhana.

(iv) Harsacarita - deals with the life of king Harsa in eight chapters called ucchvāsa here. It is a prose kāvya and belongs to Ākhyāyikā variety. In two and a half chapters Bāna gives in detail an account of his family and his own wanderous life. The actual account of the king Harṣa begins with an account of puṣpabhūti in the remaining part of the third chapter. In the fourth chapter we have the details of prabhākaravardhana, born in the race of puspabhūti. His victory over Huns, Sindhurāja, Gurjaras, Gāndhāras, Lāta and Mālva people has also been covered. Prabhakaravardhana's wife was Yasomati and her

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Pregnancy has been described with alll poetic conceit Rajyavardhana, Sri Harsa and Rajyashri were born of Prabhakara vardhana and Yaśomatī.

The fifth ucchvāsa deals with the conquest of Hunas by Rājyavardhana who had taken Harṣavardhana also with him. On hearing about the serious illness of Prābhakaravardhana, Harṣavardhana returned to the capital city, Yaśomati having came to know that her husband may not survive, she put an end to herself resorring to Sati, Prabhakaravardhana died. The grief of the army and of the royal family find a detailed description on the hands of the poet.

The sixth ucchvāsa presents to us the return of Rajyavardhana and his leaving for purnishing the king of Gauda, who had killed Rājyasri's husband Gṛhavarman. Rājyavardhana was treacherously killed by the Gauḍa king. Sri Harṣa having heard that news marched against the Gauda king. The seventh ucchvāsa deals with the heroic exploits of Harṣa. The description of the evening, the forest region and the march of the army with all its equipments attract the readers in this chapter. The eighth chapter deals with Harsa's meeting Rājyaśrī who had escaped from the prison of the Gauda king. A hunter and Buddha ascetic Divakaramitra helped Harsa in finding out Rājyaśrī who was about to commit suicide. Harsa pleads that she should not resort to put an end to her life.

Harṣacarita is considered a historical kavya by some. But some other scholars contend that it is to be viewed as a kavya written on the historical figure. Harsa carita is not perhaps Bāṇa was not prepared to continue with his writing beyond the eighth chapter because of Harsa's

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embracing Buddhism along with his sister Rājyaśrī.

3.5 EXERCISES

1. Write an essay on life date and works of Bāṇa.

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UNIT 4
KĀDAMBARĪ - A SUMMARY

CONTENTS

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4.6 JĀBĀLI CONTINUES HIS NARRATION

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4.9 EXERCISES

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UNIT 4
KĀDAMBARĪ - A SUMMARY

4.1 INTRODUCTION

Kādambarī is a magnum opus work of Bāna Bhatta. This as has been previously stated as an imaginative narrative. Here in one comes across situations and imagination not accessible to lay men. This work resembles Harsacarita an akhyayika from the pen of Bāṇa in that it is also incomplete like the latter. The second part has been written by his son Bhūsaṇa Bhatta Bāna and has provided completion of the story. It is held that Bāṇa must have passed away even before he could complete the Kādambarī.

4.2 STORY OF KADAMBARI

There was a king Śūdraka by name ruling over Vidiśā the capital city of Mālwa country. When he was seated in the royal court, there came a caṇḍāla maiden holding an encaged parrot. The king became amazed at the maiden for her splendour, beauty and sweetness of talk. She had decided that śūdraka was the only worthy recipient of the gift of the parrot which she gave him. No sooner the parrot beheld the king then it pronounced 'Lail thee' and recited an Ārya verse to him in praise. The king got wonderstruck and was quite eager to hear the narration of the parrot and he heard the same after attending to his daily routine in morning hours.

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4.3 THE PARROT'S NARRATION

"There is a hermitage of Agastya in the Vindhya forest. There is one huge śālmalī tree on the bank of the pampā lake very near that hermitage. The parrots had their nests prepared for their young ones over the tree wherever there was scope. I was born of old parents as the only child. The mother passed away soon after giving birth to me. The father despite being old reared me conferring on me the affection and care of the mother too. It was a dark day when the hordes of hunters occupied the forest and after their hunting, they resposed themselves beneath the śālmalī tree. After some time, all of them excepting one old hunter, began to move out from the place but the oldman seeing the tree from top to bottom perhaps not being fed by the meat, climbed the tree hurridly and began throwing the young parrots squeezing their neck. On seeing the hunter's cruel act, my father trembled and hid me in his wings. He too suffered the fate at his hands and I falling over the dry leaves some how escaped his notice, since the leaves covered me. At the departure of the old hunter I emboldered myself to move away from the place in quest of water to quench my thirst minding not for the father lying dead there. There came an ascetic youth Hārīta by name, son of the sage Jābāli and took me in his hands seeing me approaching the water spot rolling and rolling. Out of great sympathy he made my throat wet by sprinkling water into my beak opening it. He took me to his father's hermitage and recounted to him what happened. The sage having fixed his eyes on me, begin to say 'poor being! he has been reaping the fruit of his incredible act' and remained silent. The sages there

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thronged requested him to narrate what the sinful act of mine was on account of which I have been made to experience this. Jābāli however having attend to his normal duties worthy of the time, began narrating my woeful story.

4.4 JABALI'S NARRATION

Tārāpīda was the king of Ujjain and his wife was Vilāsavatī by name. The couple did not have any Progeny for a long time. After performing many rites, they got a son Candrāpīda by name. Śukanāsa, the minister of Tārāpīda got a son by about the same time and he was named Vaisampāyana. Both Candrapīda and Vaisampayana were fast friends and both completed their education only together, imbibing, modesty, discipline and other virtues too. When Candrāpīda came to youthful stage, Tārāpida wanted to consecrate him as the heir apparent. Accordingly the celebration of conseation was completed and Candrāpīda as was the convention on conquest accompanied by Vaiśampāyana and vast army. Candrāpīda mounted Indrāyudha, a divine horse presented by his father. He also took with him Patralekhā, a princess, who was presented by his mother Vilāsavatī to keep him a constant company. When after the conquest one day he was enjoying the environment outside his camp, he per chance beheld a Kinnera pair which he followed it out of curiosity, by mounting Indrāyudha. He was not able to succeed in his endeavour, since it disappeared. Wearied by his disappointment and fatigued by wild chase, he went in search of water to quench his parching thirst. He had also lost his way back to the camp. After quenching his thirst in the Acchoda lake, when he was pacing along, he heard

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a soft melodious music and instantaneously he was drawn to a temple of the lord Tryambaka where from the music was spreading its elb. He was surprised to behold a beautiful teen - aged damsel who was devotedly singing to the accompanies in praise of the lord Śiva outpouring her ment flute own heart as it were. Words fail him at the wonderful situations he encrumtied in one after the other in succession and patiently he awaited there only squatting near a pillar, lest he should disturb her worship. When she completed her prayer, she greeted him with a warm welcome and besought him to partake of her hospitality. Cāndrapīḍa felt greatly honoured at her disposition accepted the offer, and followed her to a cave nearby even like a disciple, with great respect and admiration to her. He narrated there to her his own account starting from the conquest up to his arrival there. She then collected the fruits from the trees and presented them to him. When she had taken her food, he requested her to satisfy his emiosity in knowing why such a lovely lady a paragon of beauty and youth resorted to avow of asceticism. She after encountering initial grief and tarrents of tears, composed herself at his appeal and narrated her account.

4.5 MAHĀŚVETĀS NARRATION OF HER WOEFUL STORY

"You are aware probably of the existence of fourteen families of celestial damsels (Apsarases) in the celestial region. Of them two families sprangup out the marriage of Muni and Ariṣṭā, the daughters of Daksa, with the Gandharva, whereas Citraratha was born of Muni., Hamsa was born of Arista and he being the eldest son was placed as the head of the second family. Hamsa's wife was Gauri

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born in the family of celestial nymphs springing from the rays of the moon. I became the only daughter of this couple and I was named Mahāśveta. I was reared up by the parents and the whole Gandharva race used to take me on the lap out of great affection. In course of time I attained youth.

"Once during the spring season, I accompanied my mother to bathe in the Acchoda lake and wandered here and there enjoying the enchanting beauty of nature. I smelt a rare fragrance suddenly in some region, and I was drawn by the smell to the region where I beheld an young ascetic and his friend. He was cupid, as it were, in point of handsomeness and had his ear adored with a sweet smelling flower. I was over powered by love as I gazed on him with my heart encaptured.

"My mind became troubled by the thought that the minds of ascetics are far beyond the feeling of love and hence I began to censure my heart succumbing itself to such lapses. I resolved to go at once from the place lest he should see me in that plight. But as misfortune would have it, he saw me and I bowed to him. His inclination equally smitten by love enthused me to remain there only. Emboldening myself I enquired the other ascetic youth, his friend, who that ascetic was and what the name of the sweet smelling flower. He replied with a gentle smile that the youth was the son of Śvetaketu born of Goddess Lakṣmī. He was named Pundarīka, because of his birth on the lotus where Lakṣmī saw and fell in love with the sage Śvetaketu. The sylvan deity in the Mandara garden presented him with a bunch of flowers in appreciation of his extraordinary loveliness.

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"Pundarīka smiled at me and offered the flower to me since I expressed my liking to the fragrance of the flower. When he placed it on my ear, I was thrilled and in him also I could see horripilation settling in. He could not notice the rosary of beads slipping away from his hand but I held it even before it could touch the ground and adorned my neck with it. At that time the umbrella - bearer Taralikā who had accompanied us, came to me and cautioned that it was time for bathing since already the queen - mother was about to return after bathing. As I moved a little, Pundarīka's friend admonished him for moving away from the path of austerity. Pundarika with a feign anger immediately came to me and demanded his roary. I gave him my necklace instead of the rosary, having known his mental pre - occupation. I returned home somehow bathing and began to shut myself in my apartment fixing up eyes in the direction in which I saw the youth, hoping against hopes allowing my mind and senses brood over the ascetic youth silently Makarikā after a while, landed over to me a love letter of that ascetic youth. In the evening Kapiñjala, the friend of that ascetic youth met me and narrated to me the plight of Puṇḍarīka. My mother in at the same time was about to meet me and therefore I sent him away. After my mother returned, I accompanied by Taralikā went to the place where the asetic youth was said to have been reposing. There were many bad omens such as my right eye throbbing etc. Chill ran through my heart. Kapiñjala was crying even as I moved on to him, I heard ' o wicked moon, you too skall die right at the time of uniting with your beloved. I saw Puṇḍarīka dead. I fell on his body wailing over the loss and I bade Taralikā to prepare the funeral pyre. Immediately, I heard a celestial voice

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addressing me, "O Daughter, don't you try to put an end to your life. You will certainly enjoy his company again" and a celestial body took away the body of Puṇḍarīka to the aerial region. Taralikā consoled me and had me bathed in the Acchoda lake. I put on his own bark garments, rosary beads, water ground and have been leading penance life. I have been waiting for his arrival again." Thus saying she wept. Cāndrapīḍa having heard it, asked her where was her friend Taralikā to which she replied that she went to advise Kādambarī on my behest that she should pay heed to her parents' words in getting married."

4.6 JĀBĀLI CONTINUES HIS NARRATION

"The next morning Taralikā returned to Mahāśveta and told her the resolve of nor changing her determined will. Mahāśveta decided to meet Kādambarī personally and requested Cāndrapīḍa also to accompany her, if there was no compelling schedule to him to attend to. When they reached Hemakūta and met Kādambarī there was love at first sight between Kadambari and Cāndrapīḍa. Mahāśvetā introduced them to each other. Their first meeting terminated with the arrival of Citraratha, the father of Kādambarī. Cāndrapīḍa had filled in the heart of Kādambarī. Both these had their second meeting under delightful moon light and had their endearting talks of love continued and grow. Candrapida accepted the gift of pearl necklace sent by Kādambarī. Kādambarī personally came to Cāndrapīḍa and spent some time with him. She returned to her apartment after revealing her courtesy and culture.

Next morning Cāndrapīḍa started back taking the consent of Mahāśvetā and Kādambarī. He arrived at

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Acchoda lake by about which time the army also had came in search of him. Next morning a person by name Keyuraka met him and handed over the necklace and other gifts from Kādambarī, revealing to him the love - lornness of Kādambarī

This made Cāndrapīḍa visit Hemakūṭa again taking with him Patralekhā also. He left Patralekha there at the instance of Kādambarī herself. His parents also wanted him back to the capital. He conveyed that information to Kādambarī and bade Meghanada to bring Patralekhā Vaisampayana was asked to bring the army slowly and Cāndrapīḍa returned to Ujjain. Though his return was welcoming to his parents, it was not for Cāndrapīḍa since he was always brooding over Kādambarī. After some days, Patralekha brought to him the news of Kadambari's love - lornness which made him become agitated. Bāṇa's narration come to an end here.

4.7 BHUSANA BHATTA CONTINUES WITH THE STORY

Keeping us informed that Cāndrapīḍa having heard the plight of Kādambarī, sent the information to Kādambarī through Patralekhā and Keyuraka that he would be visiting her. Days elapsed but no information could be ascertained of Vaiśampayanā. The army which returned without him was able to give the information the Vaiśampayanā never wanted to leave the spot and return. Cāndrapīḍa having mounted Indrāyudha went in search of his friend and came to the hermitage of Mahāśveta who was wailing over the thing that transpired. Cāndrapīḍa asked her what the reason was. She began to tell that after his departure to Ujjain, she returned to her hermitage and

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a Brahmin youth used to advice endearing words of love which made me upset and cursed him to become parrot. He immediatey died. Later I came to know that he was the friend of Cāndrapīḍa. Cāndrapīḍa after hearing this information broke down and collapsed. Patralekhā and Kādambarī came there to meet Cāndrapīḍa. Having seen what had happend, both of them fell down unconscious. When Kādambarī came back to senses, she prepared herself for putting and end to her life. But a celestial voice comforted her by announcing that she would get remited with Cāndrapīḍa certainly but that she should guard his body carefully. Patralekhā who also came back to her senses mounted Indrāyudha and jumped into the Acchoda lake with the horse. Kapiñjala came there immediately and began to tell Mahāśveta that Pundarika when was about to die out of love - lornness, felt that moon was laughing at him to have two human births. Moon also gave him the counter cause to share with him the two lives. It was the moon who took away the body of Puṇḍarīka to his own region and prolict it there. Moon, Kapiñjala told her fade him to go to Śvetaketu and appeal to him to rejuvenate the life of his son by performing vedic rites. Unfortunately the feet of Kapiñjala touched acelestical being who caused him to become a horse. Kapiñjala however requested him to become a horse. Kapiñjala however requested him to favour him to be in association with his friend. That was Indrāyudha, the celestical horse, which became Cāndrapīḍa's vehicle. Kapiñjala went away to meet Svetaketu. Tārāpīḍa and Śukanāsa arrived at the region having got the information about their sons. Their spouses had also come with them. Thus Puṇḍarīka having loved Māhasvetā, became born as Vaiśampāyana and

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subsequently became the parrot."

Here ends the narration of Jābāli

4.8 PARROT CONTINUES WITH THE NARRATION

"I got back to my senses and asked Jābāli when I could meet Mahaśveta and also to inform me where Cāndrapīḍa could be found. Jābāli asked me to be quiet for some time and he went away. Kapiñjala, my friend in the previous birth came to me and narrated to me what had happened. When my wings became strong enough, I began to fly to go to the palace where Cāndrapīḍa had taken his birth. But being fatigued I reached a tree to rest myself. When I woke up I was found in a net. The Caṇḍāla who had caught me gave me to a Caṇḍāla maiden who brought me here." It stopped its narration. The king Śūdraka summoned the Caṇḍāla maiden to his presence and she told him that he was no other than Cāndrapīḍa himself, that the parrot was Vaiśampayana and that she was herself Laksāmī. Having revealed this, she disappeared. At the touch of Kādambarī, Cāndrapīḍa stood up and told Kādambarī, that he was Śūdraka and that he has regained his original form Cāndrapīḍa. Puṇḍarīka also regained his original form and joined them. Kapinjala related to them that Svetapati passed away. Tārāpīḍa Vilāsavatī and Śukanasā and his spouse Manorama became jubilant over their reunion with children. The parents of Kādambarī also arrived there. In Hemakūta the two marriages were celebrated pompously. When Kādambarī asked Cāndrapīḍa about Patralekhā, he told her that she was the friend of his spouse Rohini and that she had come there as Patralekha only to keep company to him and that she went back to her abode. Cāndrapīḍa after some

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time came to Ujjain and installed Pundarika on the throne. He was spending his time in Ujjain for sometime and sometime in his own region of moon.

Here ends the story of Kādambarī.

4.9 EXERCISES

1. Summerise the story of Kādambarī.

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ಮುದ್ರಕರು : ಗುಡ್‌ಬುಕ್ ಪ್ರಿಂಟರ್ಸ್, ಮೈಸೂರು - 570 012 ಪ್ರತಿಗಳು: 500
ಕಾಗದ : ಒಳಪುಟ 60 ಜಿ.ಎಸ್.ಎಂ. 15.2 ಕೆ.ಜಿ., ಎಂ.ಪಿ.ಎಂ.
ಮುಖಪುಟ 170 ಜಿ.ಎಸ್.ಎಂ., ಇಂಡಿಯನ್ ಆರ್ಟ್ ಕಾರ್ಡ್

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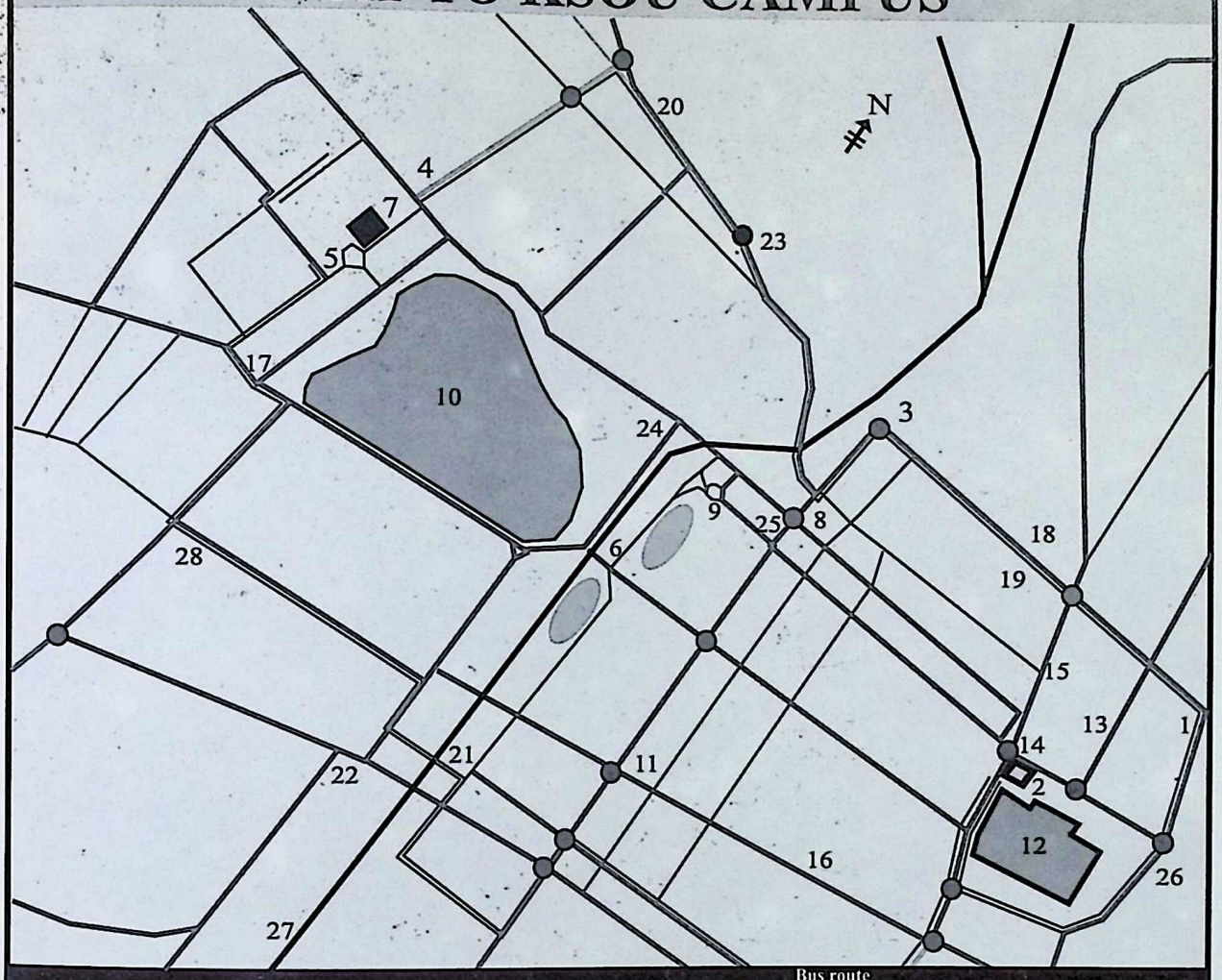
WAY TO KSOU CAMPUS



Bus route

1. Suburban Bus Stand
2. City Bus Stand
3. Railway Station
4. St. Joseph's School
5. Manasagangotri Canteen
6. Crowford Hall
7. K.S.O.U
8. Metropole Circle
9. DC Office
10. Kukkarahalli Tank
11. Ramaswamy Circle
12. Mysore Palace
13. Town Hall
14. K.R. Hospital
15. Sayyaji Rao Road
16. Chamaraja Double Rd
17. University Guest House
18. Medical College
19. K.R. Hospital
20. KRS Road
21. Law Courts
22. Apollo Hospital
23. Akashvani Circle
24. Kalamandira
25. Maharani's College
26. Hardinge Circle
27. Railway Track
28. Saraswatipura 14 Main

From	To	City Bus Number
1. Suburban Bus Stand (SBS)	7. KSOU	130, 136, 266, 267, 268
2. City Bus Stand (CBS)	7. KSOU	129, 130, 136, 267, 268
3. Railway Station (Rail. Stn)	7. KSOU	130, 136, 266, 267, 268
7. KSOU / 4. St. Joseph's School	1. SBS / 2. CBS / 3. Rail. Stn	129, 266, 267, 268, 270
7. KSOU / 5. Manasagangotri Canteen	1. SBS / 2. CBS / 3. Rail. Stn	129
7. KSOU / 5. Manasagangotri Canteen	2. City Bus Stop	129, 130,

To reach KSOU by bus no. 129 & 130 alight at Manasagangothri canteen stop. By all other buses, alight at St Joseph's School. Prepaid auto:From SBS - Rs. 25/- From Rail Stn: Rs. 20/-

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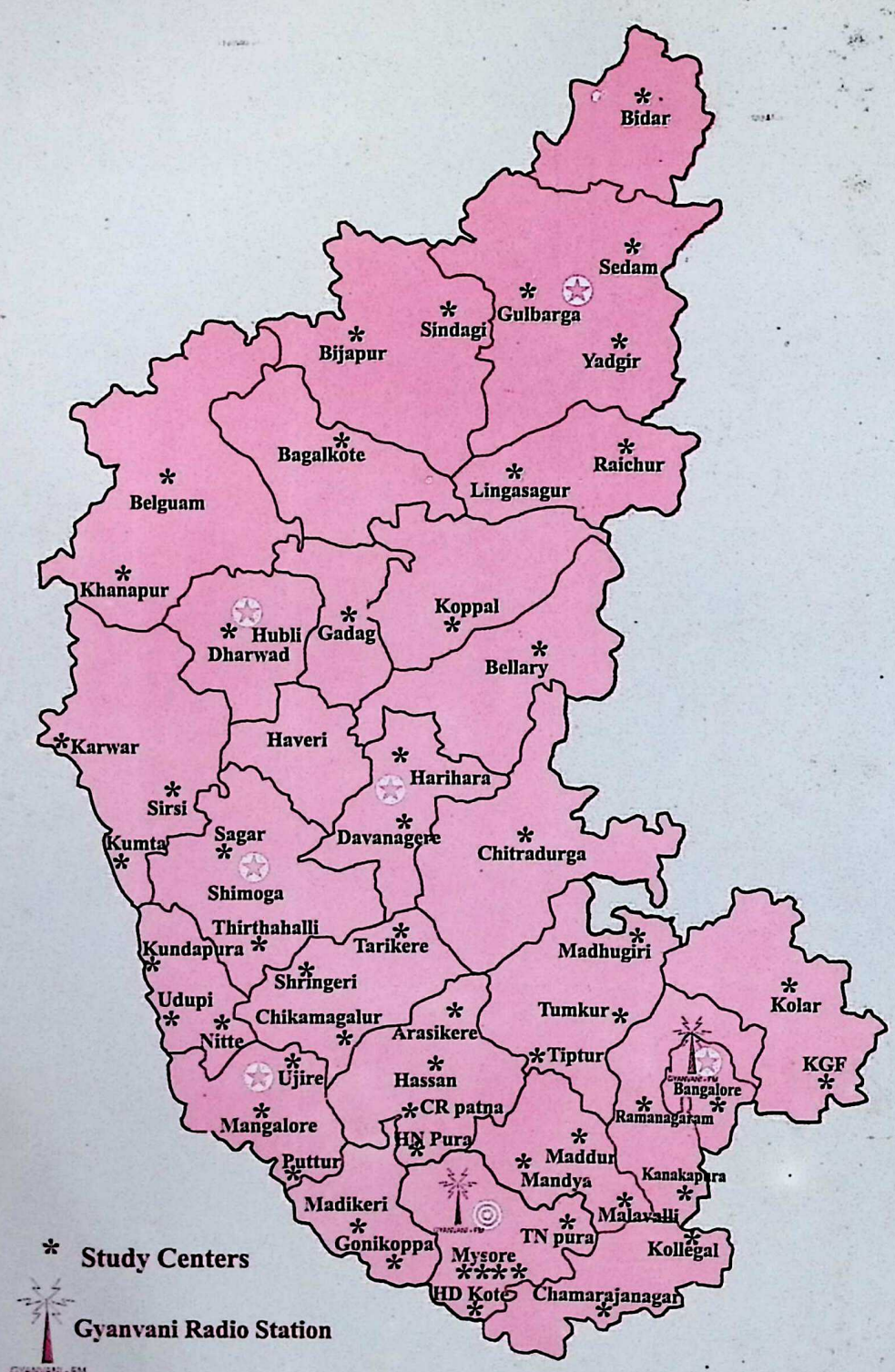

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